

Catalogue
of an Exhibition of

Drawings by Old Masters

With an Introduction
by David Keppel

Frederick Keppel & Company
4 East 39th Street
New York

October 15 to November 2, 1912

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TO the adventurous collector there is a great charm about the *hardest* field of collecting—and this is the hardest of all. Nothing is more difficult to collect intelligently than original drawings. This is not on account of their price—the prices of original drawings, even by the greatest masters, are usually quite moderate. The very difficulty of the field reduces the number of people who care to enter it; so that the drawing-market lacks the element of desperate competition which characterizes some other branches of collecting, and so, fortunately, the extremely high prices are, as a rule, absent from it.

The difficulty about collecting drawings is that the buyer must, to a certain extent, act on his own judgment. The duplicate impressions which aid him in collecting prints, or the carefully placed pedigree which helps him in buying a painting, are alike absent. The drawing may bear the marks of one or two famous collectors, but beyond this the buyer has nothing to guide him. One cannot imagine a man buying a drawing without making up his own mind, irrespective of what any one else may think, as to whether he believes the drawing to be by the artist to whom it is attributed; and even if genuine, whether it is one of those essentially characteristic records which give, in its purest and freest form, just what the master has added to art.

To those who feel the charm of this branch of collecting nothing repays more generously the time and attention spent upon it—nothing more quickly and surely teaches one really to know and appreciate works of art.

To the collector of drawings the picture-galleries appeal with a new charm. All the

painters left sketches, although not by any means all of them left us etchings or engravings. Each new gallery, the collector hopes, will contain examples of the master by whom he possesses a drawing. His drawing, if a fine and characteristic one, is a pass which will admit him behind the scenes. For one may say in general that a drawing by an old master is rarely or never a "pot-boiler." It is, on the contrary, the truest expression of that essential personality which lies at the basis of all his work, whether in etching and engraving or in painting.

DAVID KEPPEL.

October 1, 1912.

CATALOGUE

ANONYMOUS.

1 Mercury and Argus.

An Italian drawing of the sixteenth century, done in black and white upon a ground of blue gouache. The drawing comes from the collections of August Börner and Baron Von Lanna.

Oval. Height, $8\frac{1}{4}$ inches; width, $7\frac{3}{4}$ inches.

DOMENICO CAMPAGNOLA.

“He was born at Padua about 1482, and worked there in the earlier half of the sixteenth century. Brought up in the school of Titian, Domenico soon attained a proficiency that even aroused the jealousy of his master. He holds eminent rank as an engraver, and his etchings are executed in a style which shows the hand of a master.”

Bryan, *Dictionary of Painters and Engravers*.

2 The Leper.

Done in brown ink on warm-toned paper. From the collections of William Esdaile and George John, Earl Spencer.

Height, $6\frac{1}{4}$ inches; width, 9 inches.

HANS SEBALD LAUTENSACK.

“Hans Sebald Lautensack was born at Nuremberg in 1524 and died in 1563, probably at Vienna. The best part of Lautensack’s work consists of landscapes, fresh studies of nature with rich variety of finely wooded country, with villages and watersheds. Lautensack’s landscapes are pure etching without any touch of burin or dry-point, but showing better effects of tone and finer pictorial feeling than those of Hirschvogel.”

Lippmann, *Engraving and Etching*, p. 128.

3 Drawing with a Man Drinking from a Bucket in the Right Foreground.

Executed with pen in black ink. The drawing is heightened with touches of red chalk. From the collection of Baron Von Lanna.

Height, 8 inches; width, 11 inches.

JAN WIERIX.

“He was born at Antwerp or Amsterdam in 1549. It is not known by whom he was instructed, but he appears to have formed his style by attentive study of the works of Albrecht Dürer. The date of his death is unknown.”

Bryan, *Dictionary of Painters and Engravers*.

4 The Creation.

Series of thirteen drawings executed with the utmost delicacy with pen in sepia ink upon parchment.

This remarkable series of drawings is from the collection of Baron Von Lanna.

Height, 3½ inches; width, 4½ inches.

HENDRIK GOLTZIUS.

“A painter and engraver both on metal and wood. He was born at Mulbrecht in 1558. His father, Johann Goltzius, was an eminent glass-painter, who instructed him in the first principles of art; and he was first taught engraving by Dirk Cuerehert. His progress was such that he soon surpassed his master, who employed him to engrave some plates, and he also executed several for Philipp Galle. He died in Haarlem in 1617.”

Bryan, *Dictionary of Painters and Engravers*.

5 View from the Dunes.

Signed and dated 1603. Very delicate and spirited pen drawing done in sepia.

From the collections of William Esdaile and Baron Von Lanna.

The drawing must have been a particular favorite of Esdaile's, because he signed it with his initials and his signature on the back, and again with his initials on the face.

Height, 3½ inches; width, 6 inches.

DANIEL DUMONSTIER.

“Dumonstier was born in Paris in 1574. He was the son of Cosme and grandson of Geoffroy Dumonstier, and worked in crayons and pastels at the court of Francis I, Henry IV, and Louis XIII, executing portraits of the most distinguished personages of his time. His master is unknown, but as his style resembles that of Primaticcio, he probably studied under one of the Italians at the court of Francis I. He died in Paris in 1646.”

Bryan, *Dictionary of Painters and Engravers*.

6 Portrait of Gabrielle D'Estrées.

Very delicately executed in colored chalks.

From the Marmontel collection.

Height, 13 inches; width, 8½ inches.

LUCAS VAN UDEN.

“Lucas van Uden, of the School of Flanders, was born at Antwerp in 1595. He was the son of a painter, who was his first master and whom he very quickly surpassed. Being unable to make further progress at home he went into the country and studied directly from nature. He was in the habit of working in the fields from daylight until dark.

“Van Uden has a delicate touch, and his foliage a great deal of movement. His landscapes usually show a great extent of country, with clear skies and distances.”

Bartsch.

7 Flat Landscape with a River in the Foreground.

Water-color. Height, $4\frac{1}{2}$ inches; width, $9\frac{1}{2}$ inches.

JAN VAN GOYEN.

“Van Goyen was born at Leyden in 1596. While still young, he made a journey through France, and on his return received some final instruction from Esaias van de Velde. After a short stay at Haarlem he settled at Leyden, where he married in 1618. He died at The Hague in 1666. Van Goyen was one of the earliest Dutch landscape-painters. He has etched a few landscapes.”

Bryan, *Dictionary of Painters and Engravers*.

8 Sketch on the Seashore, a Tower in the Right Foreground.

Done in pencil on thin old paper. These little pencil sketches of Van Goyen's have the same beautiful atmospheric quality which has made his paintings so famous.

Height, $4\frac{3}{4}$ inches; width, $7\frac{3}{4}$ inches.

9 Houses by a Canal.

This is a wonderfully spirited sketch. From the collection of John Barnard.

Height, $4\frac{1}{2}$ inches; width, $7\frac{3}{4}$ inches.

10 View of a Seaport.

Executed with pen in sepia ink. The drawing belongs to Van Goyen's earliest period.

Height, $4\frac{3}{4}$ inches; width, 8 inches.

ANTHONIE VAN DYCK.

He was born in Antwerp, March 22, 1599, and died in London, December 9, 1641.

“No true critic can be indifferent to Van Dyck. He is one of the great princes of the art, a royal

master who is to be spoken of only with the most profound respect. He had all the great qualities; he had perfect freedom and exquisite refinement . . . and his masterly force was restrained and tempered by a cultivated severity." Hamerton.

11 Portrait of Jan de Wael.

Very bold sketch executed in charcoal on brownish paper. The resemblance, judging by Van Dyck's etching of Jan de Wael, is given in this sketch in the most wonderful and masterly manner. No one, who was familiar with the etching, could possibly mistake this sketch for a portrait of any one but de Wael.

From the collections of Herr Wiegel and Baron Von Lanna.

Height, 8½ inches; width, 6 inches.

DIRCK VAN DELEN.

"Van Delen was born at Heusden in 1605. He afterwards settled at Arnemuiden in Zealand, of which town he became burgomaster. He possessed not only an extraordinary talent in representing Italian architecture, but was also thoroughly acquainted with linear and aërial perspective. He died in 1671."

Bryan, *Dictionary of Painters and Engravers*.

12 A Garden Party.

A charming little drawing in pen and sepia, the broad shadows executed with a wash.

From the collections of William Koller and Baron Von Lanna.

Height, 4 inches; width, 6½ inches.

REMBRANDT.

Born July 15, 1606. Died October 4, 1669.

"Rembrandt's drawings show the artist in closest touch with life and nature in its accidental and passing phases. In his etchings and pictures he may often have worked as directly from nature, but the tendency in the larger and more formal works would be to generalize on the basis of his studies, and to leave the accidental for more absolute standards. As direct transcriptions of nature with the smallest means at an artist's disposal, Rembrandt's drawings are unrivalled. In a few summary lines he presents form and action in their most essential characteristics; what is more, he expresses the vital principle underlying form and pervading action with inevitable incisiveness and significance of touch. These are qualities seen in varying degrees in his casual studies of separate

figures, in his studies of street life, his first sketches for scriptural and other subjects in painting and etching, his portraits, studies from the nude, drawings of animals and landscape, costume, still-life, and in his adaptations and copies from other masters.

“Pen and ink can fairly be claimed as the smallest means at an artist’s disposal, and these are the only elements used in by far the greater number of Rembrandt’s drawings. Varying shades of brown, bistre and India ink applied with the pen, and in washes with the brush, disclose endless variety of expression. As the master developed his methods of chiaroscuro he more frequently combined washes of bistre and India ink with the pen-work of the design; while some of his most characteristic and luminous effects are obtained by an admixture of washes of white.”

Arthur M. Hind, *Rembrandt’s Etchings*,
pp. 50, 51.

13 Saint John the Baptist and Salome.

Executed in sepia with a reed pen; a very rough drawing, but of the highest artistic quality. A very eminent authority, seeing the drawing recently, pronounced it to be an extremely fine one, and undoubtedly by Rembrandt.

Height, 8 inches; width, 10¾ inches.

ALLART VAN EVERDINGEN.

“With Allart van Everdingen (1621–1675) we reach a new element in Dutch landscape. Working under Pieter Molyn at Haarlem, he began by painting marine subjects; and with a view to increasing his knowledge of the sea, took ship on the Baltic. But a storm drove him to Norway; and there for some time, taking advantage of misfortune, he lingered traveling and sketching.

“Before 1645, however—that is, before he was twenty-five—Everdingen was back in Haarlem. He now began to paint pictures from his Norwegian sketches, and to the Dutch public this Northern scenery disclosed a novel charm. Used to wide pastures and ample skies, they found a romantic strangeness in tumbling streams among rocks and pine-forests, where the sky was shut off by mountain slopes.”

Lawrence Binyon.

14 The Reapers.

Spirited little sketch in sepia, giving an extraordinary effect of bright sunshine. Signed with the initials “A. V. E.”

From the Rath and Utterson collections.

Height, 4 inches; width, 3¾ inches.

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Spirited little sketch in sepia, giving an extraordinary effect of bright sunshine. Signed with the initials “A. V. E.”

From the Rath and Utterson collections.

Height, 4 inches; width, 3¾ inches.

15 Landscape with a Church.

Sepia. Pendant to the succeeding. Signed with the initials "A. V. E."

Height, $3\frac{1}{8}$ inches; width, $4\frac{5}{8}$ inches.

16 Landscape with Three Men in the Foreground.

Sepia. Signed with the initials "A. V. E." Pendant to the preceding.

Height, $3\frac{1}{8}$ inches; width, $4\frac{5}{8}$ inches.

CORNELIS VISSCHER.

"He was born at Amsterdam about 1620, and was a pupil of Pieter Soutman, but adopted a style of his own, and has never been surpassed in the technique of line-engraving. He died about 1670."

Bryan, *Dictionary of Painters and Engravers*.

17 Sketch for the Engraving "The Bohemian Woman."

Executed in pencil on parchment.

From the collection of Baron Von Lanna.

Height, 14 inches; width, 11 inches.

CLAES VISSCHER.

18 Woman Wearing a Swedish Cap.

Attributed to Claes Visscher. It is not quite certain who this artist was. The style of the drawing would seem to indicate that it was done at an earlier date than the preceding drawing. In fact, there is much in the technique which might lead one to believe it to be almost as early as the time of Dürer.

From the collection of Baron Von Lanna.

Height, $7\frac{1}{2}$ inches; width, $5\frac{1}{2}$ inches.

HENDRIK NAEUWINCX.

"The birthplace of this Dutch painter and etcher is uncertain; but it was either Utrecht, or more probably Schoonhoven, and the date of his birth about 1619. Immerzeel quotes very high prices as having been paid for pictures by Naeuwinex, which consist of landscapes, towns, villages, etc. He is, however, more generally known by his drawings and etchings, in which the point is used with great delicacy."

Bryan, *Dictionary of Painters and Engravers*.

19 Scene on a River.

Pencil and wash drawing in monochrome. Signed "H. Naeuwinex *fc.*"

From the collection of Baron Von Lanna.

Height, $4\frac{3}{4}$ inches; width, $6\frac{1}{2}$ inches.

LUDOLF BACKHUIZEN.

“Ludolf Backhuizen, a celebrated painter of sea-pieces and storms, was born at Emden in 1631. He was of a respectable family, and was intended by his parents for a mercantile profession, for which purpose he was sent to Amsterdam. His time was, however, more occupied in the society of the painters than in the counting-house, and he at length became a pupil of Allart van Everdingen, under whom he remained for some time. His fondness for shipping led him frequently to the port of Amsterdam, where he made drawings of the different vessels. These designs were admirably executed with a pen, and were eagerly sought after by collectors, who purchased them at liberal prices. He frequently exposed himself to the greatest danger, by hiring fishermen to take him out to sea in the most tempestuous weather, to observe the forms of the waves mounting to the clouds and dashing against the rocks; and he has represented these scenes with a fidelity that intimidates the beholder.”

Bryan, *Dictionary of Painters and Engravers*.

20 Coast Scene with a Cliff.

A very spirited drawing, executed in sepia with pen and wash. The drawing gives a very vivid impression of storm clouds just breaking away and the sun coming out.

Height, 4 inches; width, 6 inches.

PIETER MOLYN, THE ELDER.

“Pieter Molyn was born in London some time before the year 1600. He left England and went to Haarlem, where in 1616 he entered the Guild, of which he became president in 1633. He died at Haarlem in 1661. He painted landscapes in a very pleasing style, his foregrounds being enriched with buildings and ruins in the style of Jan van Goyen.”

Bryan, *Dictionary of Painters and Engravers*.

21 Dune Landscape with Men and Dogs in the Foreground.

Pencil and wash in monochrome.

From the collection of Baron Von Lanna.

Height, 5¾ inches; width, 7½ inches.

22 The Fowlers.

A study of men engaged in netting wild birds. Pencil and wash in monochrome.

Height, 5¾ inches; width, 7¾ inches.

CLAUDE GELLÉE OF LORRAINE.

Claude Gellée was born in 1600 at Chamagne, a village on the Mosel in the Vosges country, then in the ancient province of Lorraine. With the exception of boyhood and two years of wandering, the whole of his life was passed and all of his work was executed in or near Rome. He died in 1682.

“Claude was indefatigable in his endeavor to get a really solid basis of art training, to penetrate into the inmost secrets of nature.

“Day after day he would be up before dawn and far into the Campagna; heedless of fatigue, he would stay there until after nightfall, noting every phase of dawn, straining to seize the tints of sunrise, sunset, and the gloaming, tints which he would endeavor to match with colors on his palette. Then in his studio or garret he would set to work with palette thus prepared and endeavor to produce a transcript of the facts which he had seen, and which he succeeded in rendering with a veracity which no painter before him had ever obtained.”

Sandrart.

23 Landscape with a Centaur.

Pen and sepia. Height, 9 inches; width, 5 inches.

JAN BOTH.

“He was born at Utrecht about 1610. He and his elder brother, Andries, studied under their father and later were placed under Abraham Bloemaert, with whom they studied until they found themselves sufficiently advanced in art to travel. They journeyed through France and Italy, and made a stay in Rome, where Jan Both, inspired by the beauty of the scenes around him, and stimulated by the applause bestowed on the works of Claude Lorrain, was not long before he produced some landscapes that received the unqualified admiration of the artists themselves. . . . The landscapes of Both exhibit the most beautiful scenery. . . . There is a sparkling effect of sunshine in his pictures that has scarcely been equalled. Sometimes we admire the freshness of nature, enlivened by the first beams of the rising sun; at others the brilliant glow of its meridian splendour; and we sometimes contemplate the rich tintings of evening in an Italian sky.

“Jan Both died at Utrecht after 1662.”

Bryan, *Dictionary of Painters and Engravers*.

24 Landscape with a Bridge.

Sepia. Height, 7½ inches; width, 12 inches.

JAN DE BISSCHOP.

“He was born at The Hague in 1646, and was brought up to the law; and, according to Houbraken, practised in the courts in Holland. His favorite amusement was drawing, and his performances excited the admiration of the artists of his time. . . . As an engraver, he is more deserving of notice, and has left a great number of plates, principally etched, and harmonized with the graver in a free and pleasing manner. There is great relief and richness in his prints. This engraver Latinized his name into Episcopius, for which reason he has marked his plates with the monogram ‘J. E.’ ”

Bryan, *Dictionary of Painters and Engravers*.

25 Italian Landscape with an Obelisk.

Sepia. Height, 4 inches; width, $8\frac{1}{4}$ inches.

26 Coukerct on the Rhine.

Sepia. Signed with the monogram “J. E.” and dated 1641.

Height, $3\frac{1}{2}$ inches; width, 6 inches.

WIGERUS VITRINGA.

“Vitringa was born at Leeuwarden in 1657. He was a lawyer by profession. His pictures have features in common with those of Backhuizen, Willem van de Velde, and Rietschoof, but are not servile imitations. His ships are well drawn. His paintings are seldom signed, and are often ascribed to other artists. His drawings, in India ink washed with bistre, are frequently signed and dated. He died at Wirdum in 1721.”

Bryan, *Dictionary of Painters and Engravers*.

27 Scene on the Shore of a Bay.

India ink. From the Knowles, C. S. Bale, and William Esdaile collections.

Height, $4\frac{1}{2}$ inches; width, 9 inches.

THOMAS ROWLANDSON.

“Thomas Rowlandson was a celebrated designer and etcher of caricatures and humorous subjects, born in London in 1756. At a very early period he gave presage of his innate talent for caricature by making caricatures of his schoolmaster and fellow-scholars on the margins of his books. In his sixteenth year he was sent to Paris, and entered as a student in one of the drawing-schools there, where he made rapid advances in the study of the human figure. His father, who was a City tradesman, became embarrassed from injudicious speculation,

copying and studying the old masters. He visited Venice in 1822, and painted there a number of pictures, which on his return to Paris gave him a well-deserved reputation. At the Salon of 1824 he received a gold medal. In 1827 he made a brief stay in London, after which he again went to Paris. In 1828 he returned hurriedly to London, where, on September 23 of the same year, he died from the effects of a sunstroke.

40 Coast Scene with a Stranded Boat.

Sepia. From the collection of Atherton Curtis.

Height, 4 inches; width, 7 $\frac{3}{8}$ inches.

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